

3-28-1997

## Senior Recital: Allan Care, baritone

Department of Music, University of Richmond

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GEORGE M. MODLIN  
CENTER FOR THE ARTS  
*at the University of Richmond*



PERKINSON RECITAL HALL

FRIDAY, MARCH 28, 1997, 8:00 PM

Senior Recital

Allan Care, *baritone*

assisted by

Denise Roberts, *piano and harpsichord*  
Suzanne Bunting, *piano*

with

Jennifer Foster, *soprano*  
Jannine Haberman, *violin*  
Liz Thompson, *cello*

*This recital is in partial fulfillment of the requirements  
for a Bachelor of Arts degree*

# Program

## Two Arias

Par Min Dirti

Ti Sento

Antonio Vivaldi

(1678-1741)

## "Wandern" Lieder

Das Wandern

Auf der Wanderschaft

Der Musikant

Wanderlied

Franz Schubert (1797-1828)

Felix Mendelssohn (1809-1847)

Hugo Wolf (1860-1903)

Robert Schumann (1810-1856)

• *Intermission* •

## Five Love Duets

Die Boten der Liebe, op. 61, no. 4

Die Meere, op. 20, no. 2

Klänge, op. 66, no. 2

Klosterfräulein, op. 61, no. 2

Weg der Liebe, op. 20, no. 2

Johannes Brahms

(1833-1897)

## I Said to Love

I need not go

At Middle-Field Gate in February

Two Lips

In five-score Summers

For Life I had never cared greatly

I Said to Love

Gerald Finzi

(1901-1956)

## Program Notes and Translations

### Two Arias

Though respected in his time more as a violinist than a composer, Antonio Vivaldi ranks today as the quintessential composer of the Italian Baroque era. Vivaldi's vast number of compositions, his mastery of the practice of orchestration and his progressive use of harmonies qualify him as a pioneer in the Baroque style. "Par Min Dirti" exemplifies this innovative style in its use of melodic tritones and its free exchange between the major and minor modes. "Ti Sento," though perhaps falsely accredited to Vivaldi, nonetheless contains the chromaticism typical of the composer's style.

#### Par Min Dirti

In my thoughts I whisper to you,  
Hearing your voice, my beloved  
Sighing at your grave  
In the deep darkness.  
But if in this horror  
Love still has power,  
You would feel compassion for me  
Thinking of my fate.

#### Ti Sento

I feel you throbbing in my breast  
Flattering hope,  
And tell my heavy heart  
Like a flash of lightning  
That this torment  
Will change to everlasting joy.  
(translations by Waldo Lyman)

### "Wandern" Lieder

The concept of *Wandern* (wandering) pervades German Romanticism as both a reflection of the importance of the *Heimat* (homeland) and as a symbol of mankind's mystical connection with nature. Only in nature can we escape the rigidity and monotony of everyday life; only in nature can we experience the union between the physical and spiritual worlds; only in nature can we commune with our human origins. Through wandering, through journeying from our homes, we discover who we are and what we love. This compilation of *Wandern* songs reflects the importance of wandering in the German Romantic movement. In the first piece, "Das Wandern," Schubert's strophic setting and bouncy accompaniment reflect the turning of a water wheel, which the young miller parallels with his desire to wander. The three subsequent pieces deal with the separation of the wanderer from his homeland. Mendelssohn's "Auf der Wanderschaft" gloomily depicts the last good-bye between a lover and his lass, while Wolf's "Der Musikant" playfully presents the carefree life of a wandering minstrel. The final selection, Schumann's "Wanderlied," is a roving tale of a young man driven to explore the world, only to find himself followed by the love of his homeland.

### **Das Wandern (Wandering)**

Wandering is the miller's joy;  
Only a bad miller  
Has never thought to wander.  
The water has taught us to wander;  
It doesn't rest, day or night  
And always thinks of wandering.  
We see it also in the water wheels;  
They don't want to stay still,  
It's a wonder they don't grow tired.  
And the rocks, how heavy they are!  
They dance with the quick turn of the  
wheel  
And want to go even faster.  
O wandering, my joy;  
Dear master, leave me in peace to  
wander.

### **Auf der Wanderschaft (On the Journey)**

I'm going off into that distant land.  
Once more I looked around, moved  
And saw how she wrinkled her mouth  
And waved her hand.  
Happily, she called out one last  
friendly word to me  
On my sad journey,  
But I didn't hear the lovely sound  
Because the wind had carried it away.  
Is it not enough that I must leave my  
happiness,  
You raw, cold gust of wind,  
But that you also tear from me her  
last "good-bye"?

### **Der Musikant (The Wandering Minstrel)**

I love journeying  
And live exactly as I can,

Though I've considered laboring  
It just doesn't suit me.  
I sing beautiful, old songs,  
Out in the cold without shoes on,  
While I pluck away on the guitar;  
I don't even know where I'll sleep at  
night!

### **Wanderlied (Wandering Song)** "Come, drink more of the sparkling wine!

Farewell now friends, we must part,  
Farewell now you mountains, my  
father's home,  
For I am called to go out into the  
distance."  
The sun doesn't stay still in the sky,  
It moves across the land and sea,  
Waves don't cling to the shore,  
Storms rage powerfully through the  
land.  
The bird moves swiftly with the  
hastening clouds  
And in the distance, sings a song  
from its homeland;  
The young man is driven through  
field and forest  
To roam like wandering Mother  
Nature.  
He is greeted at sea by the familiar  
birds  
Who flew there from his home  
meadows;  
There, also, are the familiar scents  
of his homeland,  
Carried to him on the wind.  
The birds know his father's home,  
The flowers are those that he had  
planted

To make a bouquet for his love.  
And love follows him where ever  
he goes;

In this way, the most distant land  
Becomes his home.

(notes and translations)

by Allan Care)

## Five Love Duets

In this his centennial year, Brahms is remembered for his outstanding contribution to German lieder, and here especially, vocal duets. In writing lieder, Brahms chose texts simply for their musical value. The pieces are usually strophic and filled with much word painting in both vocal and piano lines. Brahms followed the German poet, Goethe's principle of adapting the melody to suit the changing character of each stanza, while maintaining its basic character. Brahms' pieces contain hints of folk song influence with their diatonic handling of melody. The texts for these duets come from various poets including Herder's *Stimmen der Völker* (op. 20, no. 2), J. Kerner (op. 61, no. 2), and Groth (op. 66, no. 2). The rest are texts from traditional Italian or Czech literature. Brahms has been credited as being one of the truest upholders of the German tradition, as evidenced in these five duets.

### Die Boten der Liebe (The Messengers of Love)

How many of Love's messengers  
have flown down the path from

woods to me.

How many breezes have blown so  
softly from morning 'til night  
without stopping.

They carried me tender kisses from the  
cool water.

They carried me tender kisses from  
my love.

How the cornstalks swayed gently  
in the springtime mountains.

How the ears of corn swayed softly  
through the fields.

They all whispered, "My golden  
love, I love you so."

### Die Meere (The Seas)

The wind is sleeping on the reflection  
of the water.

Cool evening shadows cover the  
weary waves.

The moon veils her face and sways in  
dusky dreams over the water.

Everything is quiet on the vast sea!  
Only my heart will not share in its  
tranquility.

In love, the waters are rough and the  
storm will not subside until the  
skiff sinks.

### Klänge (Ringling)

When a weary body is buried, bells  
ring it to sleep,

And the earth closes its wound with  
the most beautiful flowers.

When love is buried, songs sing it  
to sleep,

And from the wound grow lovely  
flowers, buried in the grave.

**Klosterfräulein (Nun)**

O what a poor sister I am! Mother,  
what have you done?

Lenz passed by my gate and brought  
me no flowers.

O how far down below, two little  
sheep walk in the valley.

Good luck, little sheep, you're seeing  
Spring for the first time.

O how high above, two little birds  
fly in peace.

Good luck, little birds, you're flying  
to a better home.

**Weg der Liebe**

**(The Path of Love)**

Can the eternal ties of love be undone  
by the mortal hand?

Why practice deceit, for love will  
withstand your trickery and find  
the way.

And if the path were blocked or  
misabeled,

And if its name were hidden from  
view,

Sympathetic winds would blow over  
me and show me the way.

O love, if you were far beyond the  
mountains or far across the sea,

I'd brave the rugged mountains

I'd swim cross the sea.

If you were a swallow, love, gliding  
o'er the brook,

I, too, would be a swallow, love, and  
glide to join you there.

(notes by Jennifer Foster,  
translations by Allan Care)

**I Said to Love...**

English composer Gerald Finzi said of the author/poet Thomas Hardy, "I have always loved him so much and from the earliest days responded, not so much to an influence, as to a kinship with him." This kinship was founded upon a mutual distrust of dogmas and creeds, as well as a preoccupation with time, chance, and continuities. In "I Said to Love," Finzi has set texts that reflect these shared sentiments. Songs such as "At Middle-Field Gate in February," "Two Lips" and "In Five-score Summers" have a reflective, meditative quality that remind the listener of life's transience. Others, such as "I need not go" and "For Life I had never cared greatly," convey a self-confident and often smug quest to play the game of chance and make the most of time. In the final piece, which shares the title of the song set, "I Said to Love," Finzi mimics the defiant mood of Hardy's poem. Rejecting austerity of creeds and the notion of eternal truth, Hardy writes, " 'Depart then, Love! Man's race shall perish, threatenest thou, without thy kindling coupling-vow? The age to come the man of now know nothing of? We fear not such a threat from thee; We are too old in apathy! *Mankind shall cease.* -So let it be,' I said to Love."

(notes by Allan Care)